CAPTAIN GEORGE'S

Penny Dreadful

TORONTO, MAY 15, 1981 NUMBER 638

A LOVE STORY...
OF TODAY...TOMORROW...ALWAYS!

A girl with a secret to fear...
a man with too much to remember!

David O. Selznick presents

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE
in

"I'LL BE SEEING YOU"

Directed by
WILLIAM DIETERLE
Produced by
DORE SCHARY
Screen Play by Marion Parsonnet
From a story by Charles Martin

Re-released by
THE SELZNICK CO., Inc.

A WEEKLY REVIEW

P~D SCRAPBOOK

Children's Radio Programmes *Continued*

Contests are another method of stimulating children's interest. Naming contests are very popular. These programmes give their imagination something to work on. This is especially effective if the product is closely associated with the brand name. Contests should not be too difficult. Children are apt to tire very quickly. Radio contests may be simple but there are some fundamental approaches which have been used by the most successful advertisers:

1. The contest should be simple, but stimulating.
2. Rules should be explained clearly.
3. There should be many prizes. Only the first one or two need be costly.
4. If possible, every entrant should get something.
5. Sponsored product should be tied in with the contest, but the important feature is the contest.
6. Children wish to know the results quickly.
7. They want to know the winner's name and why his reply won the prize.

Contests are very valuable when introducing a new programme. The popular Kellogg-sponsored Superman programme was introduced with a test contest in Hamilton and Regina. Contest tied in with All-Wheat packages. Cards, eight to a package, plus tips on sports by top-notch athletes furthered the excitement and interest. Letters poured in, with children willingly replying to the question regarding their favourite sport. A dollar bill went to the children sending in the best answers. Letters continued to pour in long after the contest was over.

Getting club members together en masse has proved most effective in engraving the company name on the minds of both parent and child. More than 100,000 members joined the Crown Brand Sports Club, sponsored by Canada Starch Company's Edwardsburg Crown Brand Syrup. This was organized in conjunction with the radio show which ran from 1935 to 1944. (Shortage of corn syrup resulted in its termination).

The kiddies broke attendance records at Maple Leaf Gardens, Toronto, when 17,000 jammed the arena for the 1940 Christmas Carnival. The radio programme provided entertainment. Youngsters had membership cards and pins. Membership requirement was one label from a can of syrup. This admitted them to such exciting events as ball games, six-day bicycle races, the Canadian National Exhibition, the Royal Winter Fair and circuses.

Lowney's Young Canada Club, an outgrowth of the "Men in Scarlet" show, has been responsible for the formation of thirty-two Children's Safety Clubs. The motto: "Safety First and Play the Game". Three types of clubs were formed: School Safety Patrols, Children's Safety Clubs, and a Bicycle Safety Club. Government officials, mayors, police and fire chiefs, and safety league officials have endorsed this organization.

In building the type of programme most likely to appeal to children of all ages, the sponsors who have been most successful recognize the importance of goodwill from both parent and child.

CAPTAIN GEORGE'S PENNY DREADFUL, a weekly review established in 1968, is published by the Vast Whizzbang Organization at Memory Lane, 594 Markham Street, Toronto, Ontario, Canada.

DON MILLER

WESTERN DELIGHT: Pete Harris has been telling you this for some time now, but I've got to add my pennysworth -- there is a publication out of Texas called "Yesterday's Saturdays" and it's all about low-budget Westerns and it's just great. And after saying that, it becomes evident that it isn't enough, because each issue keeps getting better and better, and you wonder where it's going to stop. Hopefully, it won't.

"Yesterday's Saturdays" is the brainchild of Les Adams, who began publication back in 1974. Vol. 1 No. 1 devoted itself to the early Westerns of Republic, which is about the best way to get started there is, and Adams showed that he knew what he was about -- unlike all too many well-intentioned but inadequate periodicals. Printed on quality paper, the issue gave each film a full page with illustrations, technical credits and concise synopsis of the plot. It was a promising beginning, and the second issue fulfilled the promise, continuing the Republic inventory and adding a rundown of the Buck Jones-Tim McCoy-Raymond Hatton "Rough Riders" series for Monogram, and inaugurating the Columbia oaters from 1935, the Starretts and Ken Maynards. Also added were corrections and extra cast members, contributed by readers, of films listed in the preceding issue. With two issues, the format had been set to advantage.

Sold on an individual basis issue by issue, "Yesterday's Saturdays" takes its time in appearing but is well worth the wait. Issue #17 is just out, and some major changes have taken place, which is the main reason for this lengthy bit of cheering. Adams has joined forces with Rob Tucker of Nickelodeon Productions, with results that would give some of the top-ranking professional publications good cause to toss their stetsons in the air; accomplished on this limited basis it's remarkable. The paper is now high-gloss, allowing for some startlingly good full-page photograph reproductions; Tucker has given the book a design that is eye-catching, easy to read, attractive to look at. Number of pages have been increased from 54 to 68. In this particular issue, Westerns of John Wayne (the Monograms), various Republics from the Forties, the RKOs of Mitchum, James Warren and Tim Holt, the Johnny Mack Brown Supremes and the Fred Scotts are covered.

Tentatively at first, but happily increasing in frequency, editor Adams has indulged in some random observations and critical opinions as the mood suits him. If anything, more of the same would be welcome. In contrast to many Western writers who either a) have no opinions worth airing or b) get them from other sources and reprint them verbatim, Adams' comments are lucid, often witty and always well-reasoned and thoughtful. You may disagree with some of what he says, but it's guaranteed you'll think about it for a while.

All the above is unsolicited, and I'm not in especially charitable spirits. Just the gospel truth, Western buffs -- so if you haven't looked into it already, latch on to "Yesterday's Saturdays" at Box 1627, Lubbock TX 79408. Six bucks per issue and worth every penny. But the man says the first eight numbers are sold out, so start now.

PETE HARRIS

THE NEW SEARCHERS: Last week, the Secret Six -- also known as the Toronto Serial Society (and more recently the Paradise River Patrol) -- rode into an ageless land of movie mythology. On a pilgrimage that took the group from Toronto to Phoenix and up to the Arizona-Utah border, the six -- Bill Black, Don Daynard, Don Hutchison, C. M. Parkhurst, Wally Seeley, and yours truly -- went in the footsteps of director John Ford to seek out the locations and any remaining traces of the movies he filmed in and around Monument Valley, including Stagecoach, My Darling Clementine, Fort Apache, She Wore a Yellow Ribbon and The Searchers.

One of the easiest locations to find was the exterior of Captain Nathan Brittles' quarters in She Wore a Yellow Ribbon -- it's a storage shed at Goulding's Lodge where Ford, John Wayne and other members of the company stayed during location filming, and where the Secret Six stayed during its visit. Unfortunately, the area around Capt. Brittles' quarters has been paved, but the building's exterior remains just as it was over 30 years ago when Wayne, as Capt. Brittles, stepped out in the brisk morning air with Victor McLaglen. And, of course, the main building at Goulding's is recognizable from its appearance as a way station near the beginning of Fort Apache.

Also easy to find was the spot near Goulding's dining hall where McLaglen, Ben Johnson, George O'Brien and Wayne stood in She Wore a Yellow Ribbon discussing the arrow of a Southern Cheyenne Dog Soldier which had been found embedded in the paymaster's coach. A few minutes earlier in that film, that coach had been hauled through the gates of Fort Starke and, in viewing the scene, one would believe that those gates stood just to the right, out of frame, of the group with the arrow. Not so, for the gates actually stood miles away, in Monument Valley proper. The magic of film editing brought them together.

Located not far from Goulding's Lodge is the canyon into which Col. Owen Thursday (Henry Fonda) led his last doomed cavalry charge in Fort Apache. There's a paved road there now, leading up to a KOA campground, a hospital and sundry other buildings, but the timeless canyon walls still look down as they did on that long-ago scene filmed in the 1940s.

The picture windows of our rooms at Goulding's overlooked the vast open area where the famous thunderstorm sequence in She Wore a Yellow Ribbon was filmed by Ford over the protests of the cinematographer who later won an Academy Award for the movie. In the same general area is the site of the town of Tombstone, built for My Darling Clementine and since destroyed. Among the Tombstone relics we found were nails, scraps of lumber, concrete bases for buildings and corral posts (the O. K. Corral!), and pieces of a fake plaster cactus still bearing traces of green paint. More movie magic.

CONTINUED NEXT WEEK